ARCHITECTVRE

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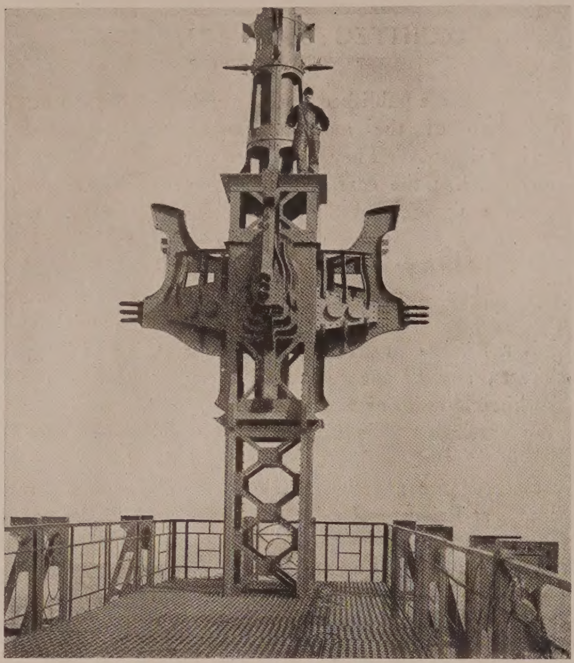
ARCHITECTURAL CRITICISM.

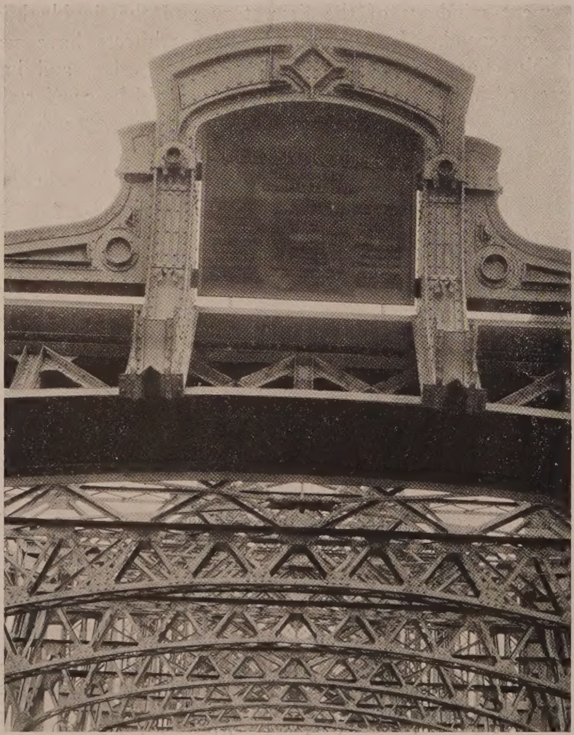
THERE are published in this number of ARCHITECTURE two of the most interesting examples of recent American houses. They have but one quality in common between them; the care, intelligence and skill with which they are designed, and the fact that each represents a very high quality of success along its own lines. The Earle house at Montclair (Plates CXXII-CXXIV), designed by F. E. Wallis and W. J. Rogers, is quite a radical departure from Mr. Wallis' usual delightful Colonial houses, and is a further illustration of the versatility of American architects, and of the fact that a competent designer can make himself quite as much at home in any sensible style as in the particular style in which he usually works and of which he is most fond. The owner of this house expressed a preference for a residence along the lines of the recent buildings at Princeton University, but with the style modified as necessary to conform to domestic purposes. The English type of building was therefore adopted, with such concessions to current needs in the matter of larger windows than in the English examples, and the introduction of piazzas. The greatest difficulties which American designers have encountered in working with the English style are in these two points, and this Earle house is well worth looking at because of their successful solution. In addition to the increased size of windows most American owners demand double hung windows, especially in the bedroom floors, and this sacrifice of effect to comfort must necessarily be made. It is useless to pretend that any window opening is quite so effective in appearance when it is divided horizontally by the meeting rail of the double hung sash and the lower part darkened by fly screens, as would be the case were it a full casement, but the use of mullions in the first story windows placed quite low down has forced a relationship between the casement windows of the first story and the double hung of the second. In the piazzas the architects have very sensibly chosen the cloister scheme as a motive, and have succeeded in designing a piazza which would be comfortable and adequate without looking like a grotesque afterthought as so many of the piazzas on the English houses actually do appear. The house is placed on quite a sharp hillside slope and advantage has been taken of this in the development of the grounds in front which have been terraced within retaining walls, but in such a way as not to display too great a proportion of stone work, and to develop a gradual progression from the structure to its natural surroundings.

The details of the piazza and terrace in front of it show very clearly the delightful quality of the stonework on which facings of the openings and cut parts are of limestone while the rest is of dressed gray field stone. It is in this matter of the texture and treatment of wall surfaces that so many houses of the English type otherwise well designed miss perfection. Stones of large size are apt to lose the scale completely and, as there was occasion to point out regarding even a building of such tremendous size and military character as the Post Headquarters at West Point, rough surfaces tend to distract the eye from the delicate and small scale details characteristics of English work. It is a pleasure also to see the interiors carried out along lines harmonious with those of the exterior. So many American houses chiefly owing to the interposition of decorators whose



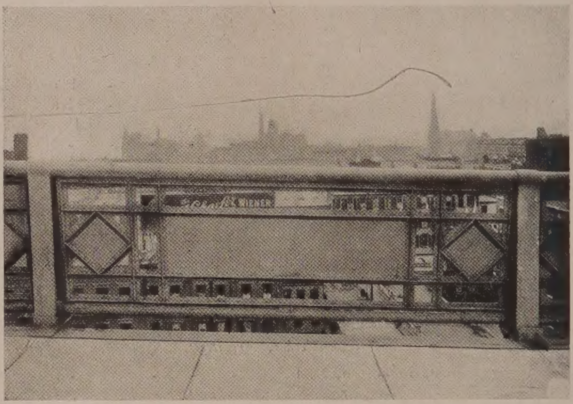
1. FINIAL, QUEENSBORO BRIDGE, NEW YORK.

ideas are not in sympathy with those of the architect, have each room treated as if it were a single unit detached from all other portions of the building, and even in some of our largest and finest houses period rooms (chiefly 18th century French) are introduced into a house whose character is otherwise totally different. But in this house the staircase hall and corridor have been treated in a style quite in harmony with the exterior, although the fact that they are distinctly English in design is not so aggressively emphasized as to overpower the prime requisite of every interior, that it is a comfortable place to live in. The corridor, which connects the library, living room and staircase hall, has a most interesting pointed ceiling with wood beams, dividing it into plaster panels, while the staircase itself, though Jacobean in type, is not of that self-important and pompous character which leads most of us to steer clear of the style altogether. The soffit of the staircase is treated in an unusual and interesting manner, and I do not recall any other modern staircase in which the risers and treads are indicated in the manner here set forth. The details of the panelling with extremely shallow sinkages, and of the pilasters, whose projection is indicated rather than actual, make the whole interior well worth while study and well repay the study which it has already had by its designers.



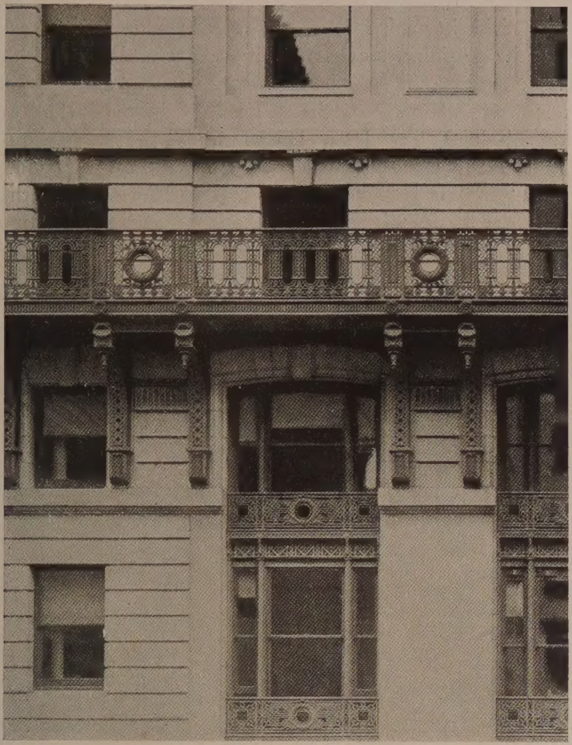
2. TABLET, QUEENSBORO BRIDGE, NEW YORK.

The Hudson house (Plates CXXVI-CXXIX), Hiss & Weekes, architects, on the other hand, is, of course, frankly inspired by the Petit Trianon and of the many hundred Petit Trianons scattered about the environs of New York, it is perhaps the best. The architects have caught quite completely the delicacy and refinement of the original and have adjusted it with not too great effort to the requirements of present day living. The low one-story wings terminating in loggias at the sides of the building are a distinct addition to the original design, and the scale of the main building is so admirably retained in them that there is nothing forced in their introduction. The plan of the house is admirably proportioned. The gardens are faced by the living portions of the house, while the service parts are kept at the entrance side, and the plan, though that of a large and symmetrical building, is so simply and logically conceived that the entrance to each room is retired to just the sufficient amount indicated by its use.



3. RAILING, QUEENSBORO BRIDGE, NEW YORK.

The interiors, as may be expected from the exterior, are rather those of a palace than of a country house, but are in excellent taste and possess a really livable quality without which no amount of expenditure on the furnishings and decoration can be successful. The most interesting feature of the whole scheme is, however, the garden dropped far below the house itself, and reached by a long double staircase from the terrace, and from gravel ramps at its sides, and while both the house itself and its garden are just the sort of design which we might expect to result from the Beaux Arts problem entitled "A Country Residence for a Foreign Ambassador," they are as executed so completely satisfying as to be in themselves a justification of Beaux Arts methods.

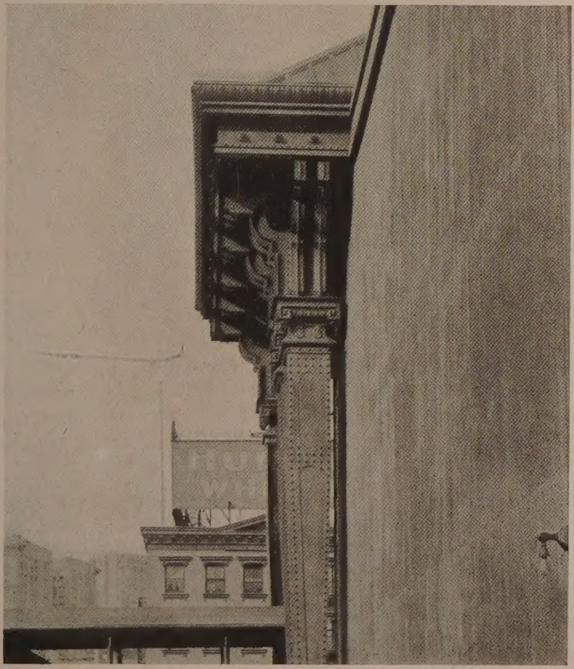


4. CORNICE, BLAIR BUILDING, NEW YORK.

THE DECORATIVE USE OF STRUCTURAL STEEL.

AYMAR EMBURY, II.

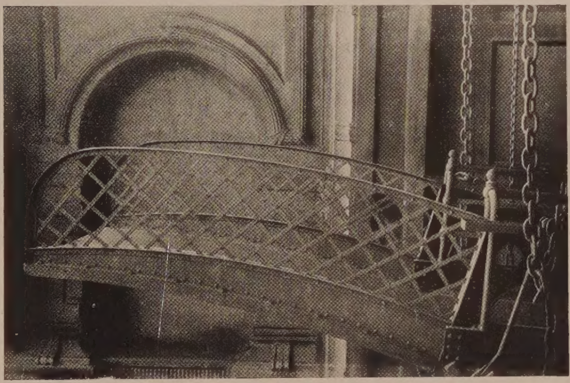
A RATHER disappointing feature of American work, both to Americans themselves and to foreign architects and critics who have followed our work, has been that here, where such a tremendous amount of structural steel is used, so little has been done to treat it architecturally. The building business in New York is immensely greater than in any other city in the world, and the use of structural steel is in even a greater proportion than the actual amount of building; yet in almost every case it is used only as a concealed necessity, and no attempt is made to indicate or emphasize its presence.



5. DETAIL, CORNICE, SOUTH FERRY, NEW YORK.

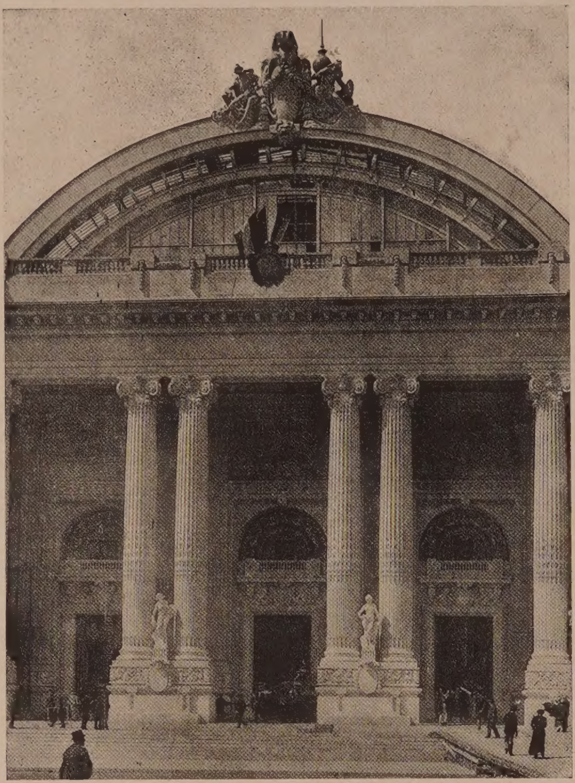
The building code of the city of New York prohibits, and very properly, the exposure of any steel columns or girders on most classes of buildings, they must be surrounded with fireproof material, and, in consequence, except in a very few cases, nothing of the structural steel is exposed. The ornamental features of our buildings might, however, indicate the character of its structure more clearly than they generally do. Our cornices are almost invariably of stone or terra cotta, or of metal wrought and painted to imitate stone, the force of decorative precedent appearing to be stronger in our twelve or fifteen-story office buildings of which the masonry exteriors are merely a clothing for the steel work within, than in Europe, where comparatively low masonry structures have quite frequently been combined with steel forms as cornices, columns, lintels and arches.

The possibilities of something other than the conventional cornice was called to the attention of a number of architects, including myself, more or less accidentally, during the construction of the Metropolitan Tower. The contractors employed a steel scaffold hanging from I-beam outlookers with a small steel guard rail and netting at the outside to prevent the fall of either workmen or materials to the street. When this scaffold, which was carried continuously around the four sides of the building, was raised to approximately the height of the present stone cornice of the Metropolitan Tower, the effect was of great charm; it seemed to crown the building even more adequately than does the masonry cornice now in place, and its suggestion of the powerful material actually employed in the construction of the building was valuable as creating a sort of guarantee of its stability.



6. GANGWAY, SOUTH FERRY, NEW YORK.

Now, it is true that our architects have experimented more or less tentatively with steel cornices, either composed of structural members or of cast members, recalling the shapes of structural members as decorative forms, and those present at the Architectural League exhibition some five years ago will remember a full-sized model of a cornice for the Phipps building at Pittsburg designed by Grosvenor Atterbury in which large brackets built up of angles and plates in an interesting form took the place of consols; while the conventional corona and cymatium were replaced by an



7. ENTRANCE, LE GRAND PALAIS, PARIS EXPOSITION.

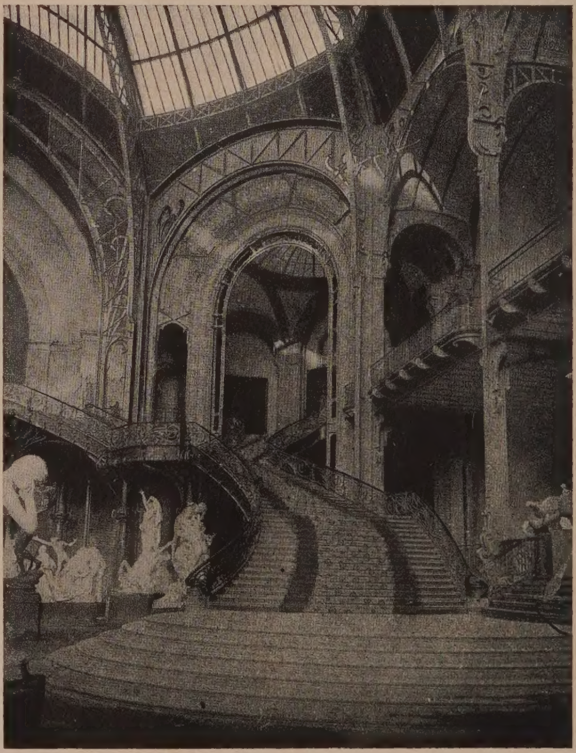
I-beam with applied rosettes. It was an extremely interesting and valuable experiment, although as actually built the scale was a trifle small for its greatly elevated position, and one wonders that neither Mr. Atterbury nor any other architect has sought to further develop such a scheme.

Some years ago, before that time Carrere & Hastings erected a little brick building for Chubb & Son, underwriters, in which the lintel over the heads of the windows below the cornice was built of plates and angles, and the place of the usual frieze was taken by a plate girder, although the façia was of copper decorated with small simple ovals. The construction in this case was probably not part of the real structure, but as a casing over the fireproofing which would naturally be required by the department. The motive was, nevertheless, a good one used in a rational manner, and particularly appropriate to the building of an insurance company.

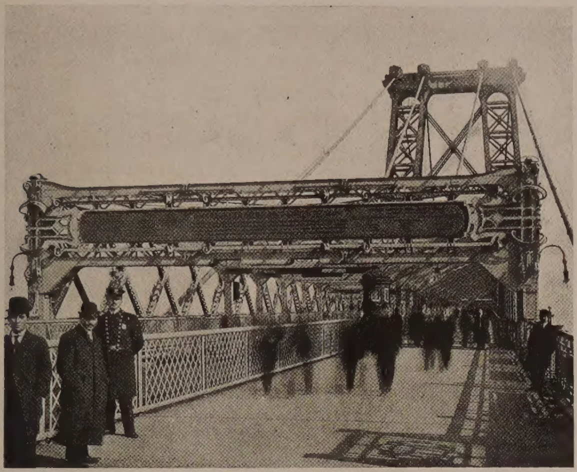
Another metal cornice designed by Carrere & Hastings is that of the Blair building, in which the brackets and soffit of the cornice were of structural steel forms, while the window openings and the railings were of true decorative metal work. The large amount of iron work used in the Blair building, together with the slight reveals of the marble wall facings of the balance of the building, indicate very plainly the method of its structure. The masonry is evidently purely the clothing for the structure and not its support, and the building is, as a whole, perhaps one of the very few in New York of Classic detail in which this is so clearly shown. Even in this case Carrere & Hastings did not push their conception to its logical conclusion, and the upper three stories relapse into a more conventional masonry structure which, although beautiful in itself, is not quite in harmony with the shaft of the building.

In Europe, architects with a comparatively circumscribed field in which to work have been even quicker to grasp the possibilities of structural steel as a decoration than here, and even in so monumental a structure as the permanent art structure at the Paris Exposition of 1900 (Le Grand Palais) the walls were of masonry, the roof structure, frankly visible from the exterior, was of steel, and so cleverly are the two combined that the old Classic methods in the French Renaissance forms, appear not in the least incongruous with the purely modern steel structure crowning them. The interior of practically the whole structure is of steel and glass, and while in some cases the attempt at decoration has been carried rather further than one could wish and angle irons are bent so as to resemble applied palm leaf ornament without any constructional significance, the effect is immensely artistic, and at the same time, from an engineer's point of view, is perfectly rational.

In New York there are two cases which come to mind in which structural steel has been used in the interior in a decorative way: the National Park Bank, by Donn Barber, and the interior of the train shed of the Pennsylvania Railroad, by McKim, Mead & White. The great arch ways under the central dome of the Park Bank are frankly steel lattice arches and one wonders how they got past the Building Department. Of course, there is no real reason why they should not be used, but the inelastic methods pursued by the department make no discrimination between real fireproofing necessities and a general rule that all structural steel shall be enclosed. Practically the same thing is true of the Pennsylvania Railroad Station in which the columns, girders and arches are all of steel while the roof is of steel and glass. The one point in which the American use of structural steel has far surpassed that of the foreign architects is in the treatment of such buildings as must be from



8. INTERIOR, LE GRAND PALAIS, PARIS EXPOSITION.



9. TABLET, WILLIAMSBURG BRIDGE, NEW YORK.

their very nature left uncovered by masonry, because the constant motion in the structures themselves rendered such coverings impossible. I refer especially to the ferry houses and bridges. Of course, the four great bridges across the East River have presented to the American engineer and architect opportunities for comparison and decorative treatment such as were never previously obtained, and the old Brooklyn Bridge, although the stone towers were rather clumsily handled, is really a decorative feature to the city at large, because of the beautiful curves in the supporting cables and in the stiffening truss of the bridge itself.

The Williamsburgh and Queensboro' bridges were both designed by the engineers and then given to the architect to decorate as far as possible by forms in conformity with the structure itself, and which would emphasize its character. Palmer & Hornbostel, through the original and inventive genius of one of the firm, have succeeded in a measure which seems almost unbelievable. Several of the features of these bridges are illustrated with this article and the extraordinary character and quality of the work can be judged better from the photographs than by any poor description which I could write.

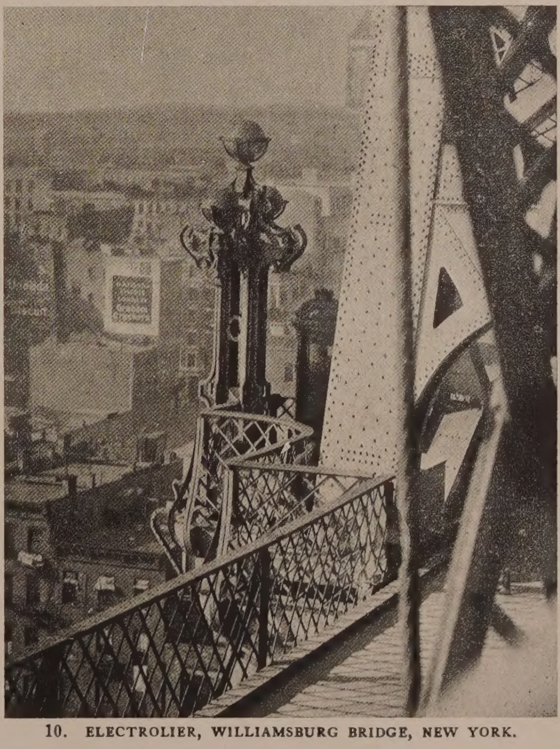
The problem of the architect was to leave untouched the structural features; these were designed by the city engineers and only the slightest possible modification was permitted to the architects, whose work was confined to decoration of the portals, towers, lamps, etc. In the portals in place of the usual stone or concrete structure with an applied bronze tablet commemorating the names of all the aldermen, mayor, commissioners, deputy commissioners, board of estimate and apportionment, during whose regimé it was built, and incidentally the names of the engineers, architects and contractors really responsible, structural steel arches were built with a plain plate with raised lettering framed and decorated by angles, plates and channels bent into curves, strongly flavored if you like with Art Nouveau, but, nevertheless, completely expressive of the idea of a steel structure. The towers of all the bridges, which in the original designs were left plain and unornamented, were crowned with gigantic finials of steel members, recalling properly enough the galley prows with which the Romans decorated their triumphal arches, but executed in modern materials and bent into shapes which properly terminated the gigantic steel towers. The electroliers at each side of the Williamsburgh Bridge are to my mind triumphant illustrations of the possibilities of the decorative treatment of structural steel. Electric light is as modern an invention as steel building construction and the two are here combined to form lamps which have no tincture of antique forms, but which are the apotheosis of modern art.

In the ferry houses the problem was slightly different; some covering or shelter for the waiting room is necessary and the frame work cannot be left as the bridges. Mr. Kenneth Murchison, in the ferry house for the Erie Railroad, the Central Railroad of New Jersey and the Delaware, Lackawanna and Western, at the foot of Twenty-third Street, built his steel structure and enclosed it with copper bent and worked in panels to recall the structure inside. Messrs. Walker & Morris in the South Ferry terminal have employed stucco over metal lath as a covering, with structural steel features exposed everywhere possible throughout the building. The cornice, for example, has steel brackets and a steel façia, the arches over the ferry slips are of steel and the port and starboard light standards are again of steel. Even the landing gangways, usually of wood in the simplest and most inartistic forms, are of steel lattice of agreeable shape.

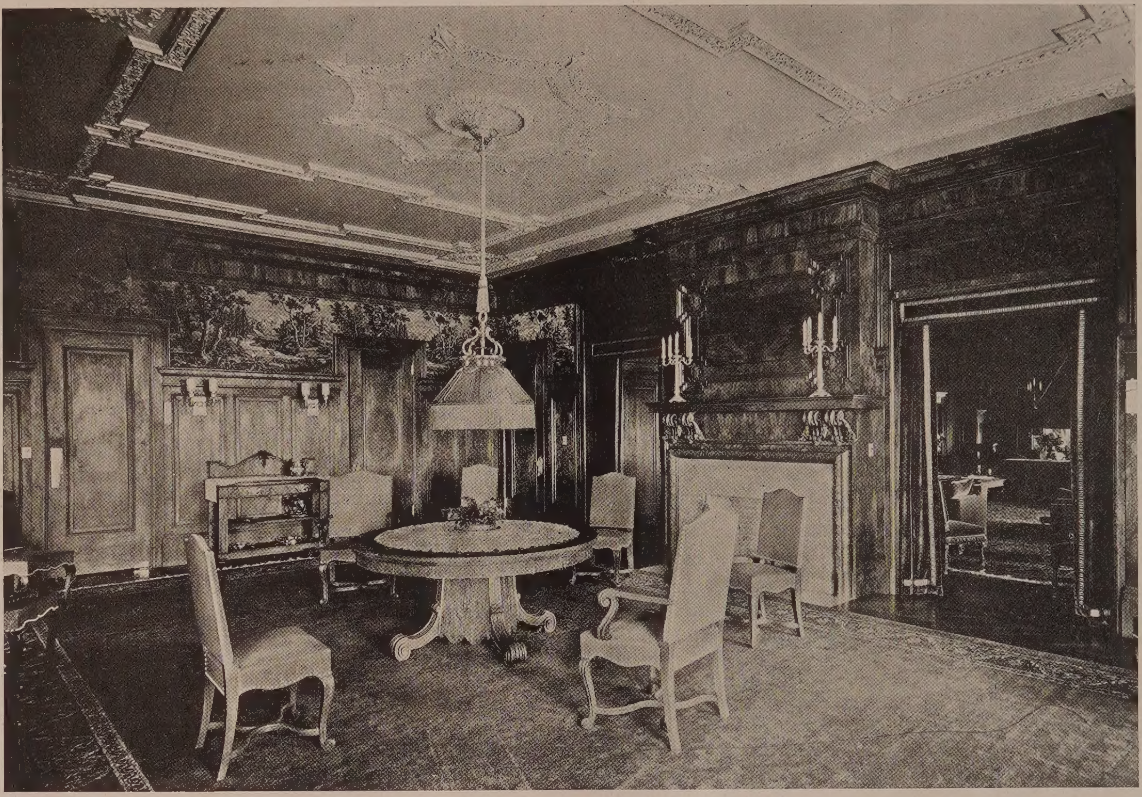
Messrs. Carrere & Hastings, in two of their great structures, the ferry house at Staten Island and the Manhattan Bridge, have also worked faithfully to express the structure, and while photographs of their work are not at hand, the methods employed were not dissimilar to those here illustrated.

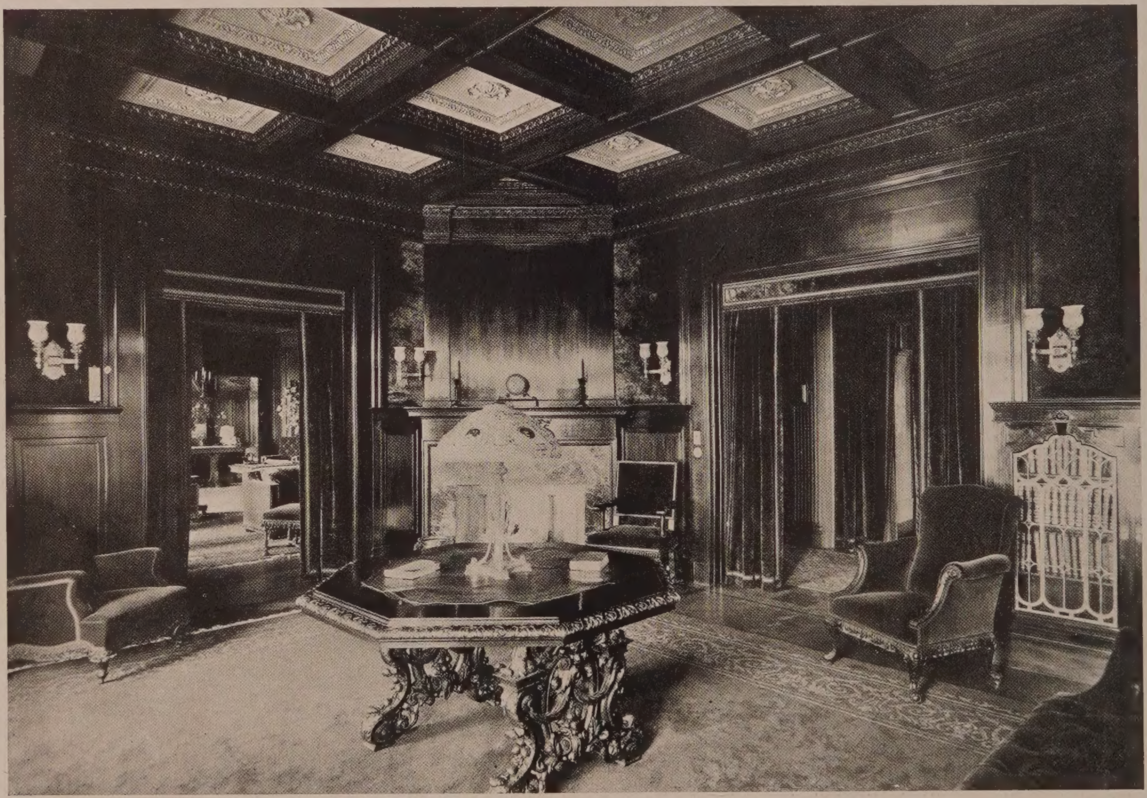
Enough has been said about work actually executed to prove its possibilities. There remains something to be noticed as to further development both here and abroad. In Germany and Austria the railroad stations have been commonly treated, in some parts at least, of steel. Kenneth Murchison has used for the train sheds in Hoboken, steel

(Continued page 191)

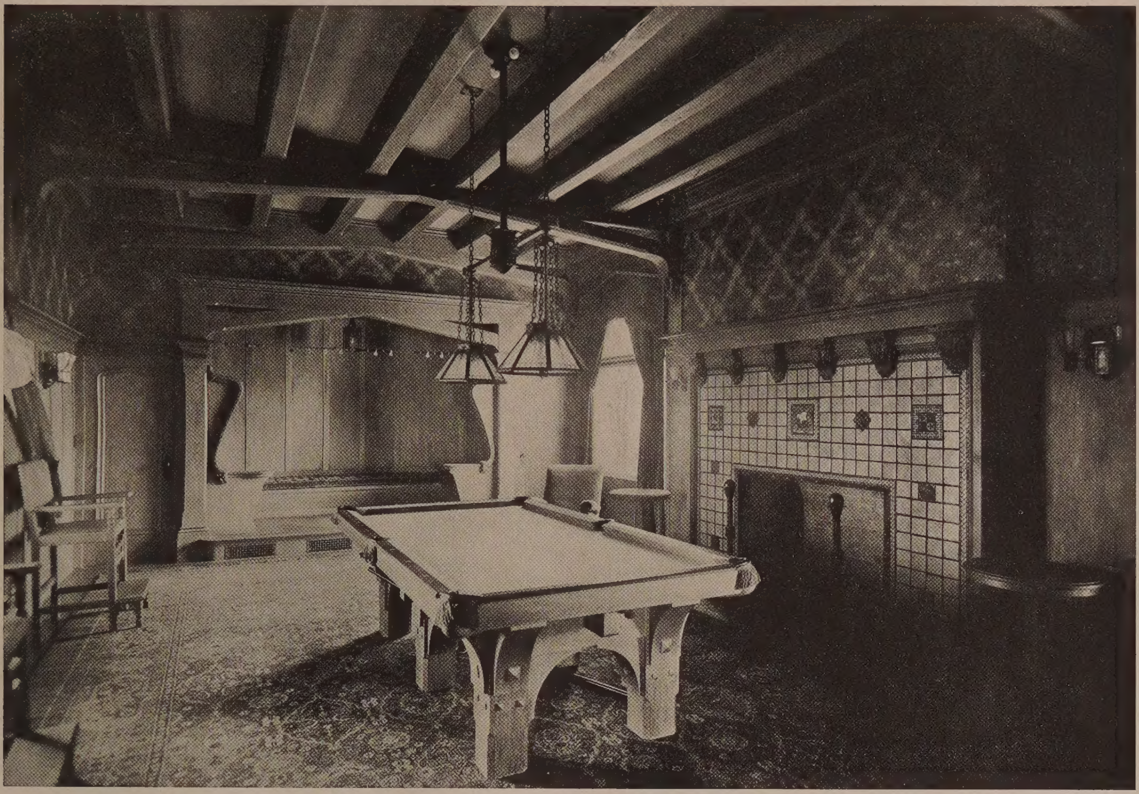


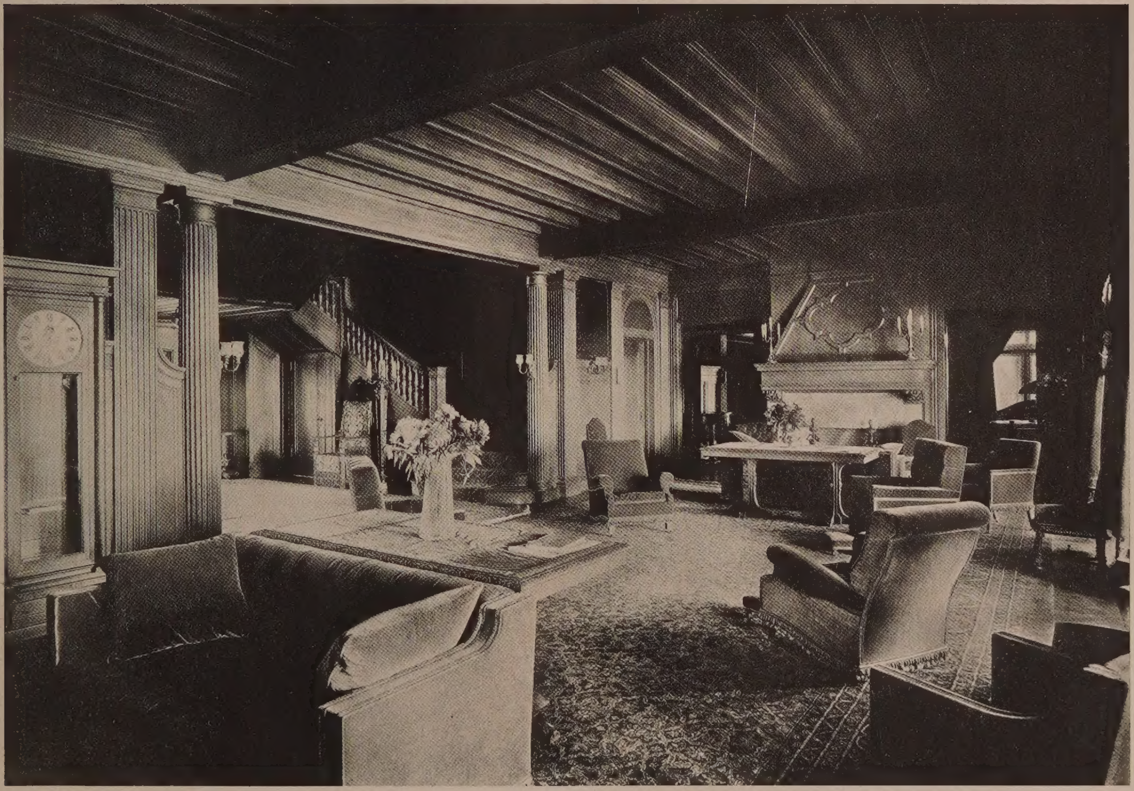
10. ELECTROLIER, WILLIAMSBURG BRIDGE, NEW YORK.



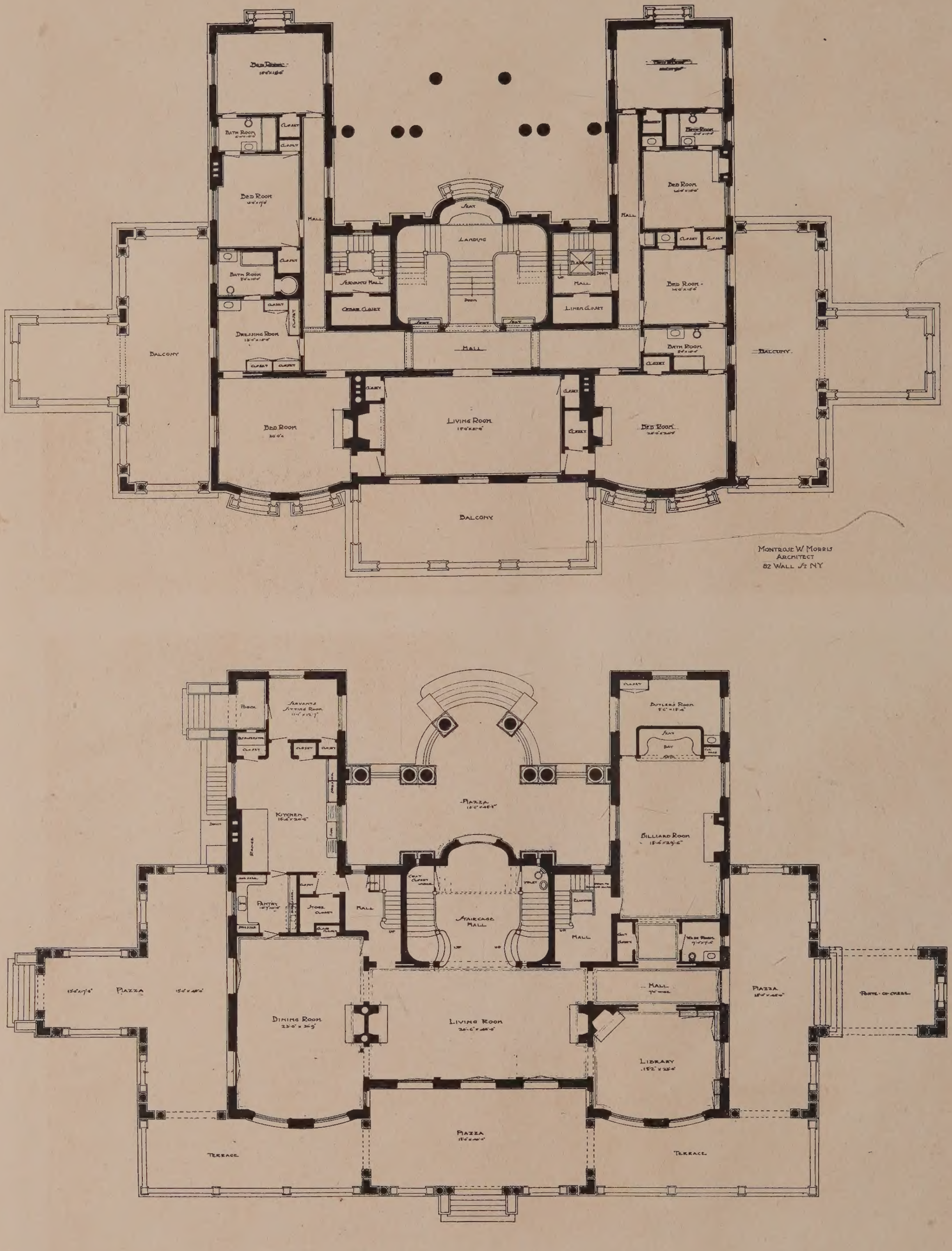


DINING ROOM AND LIBRARY. COUNTRY RESIDENCE, E. T. BEDFORD, GREEN'S FARMS, CONN. Montrose W. Morris, Architect.

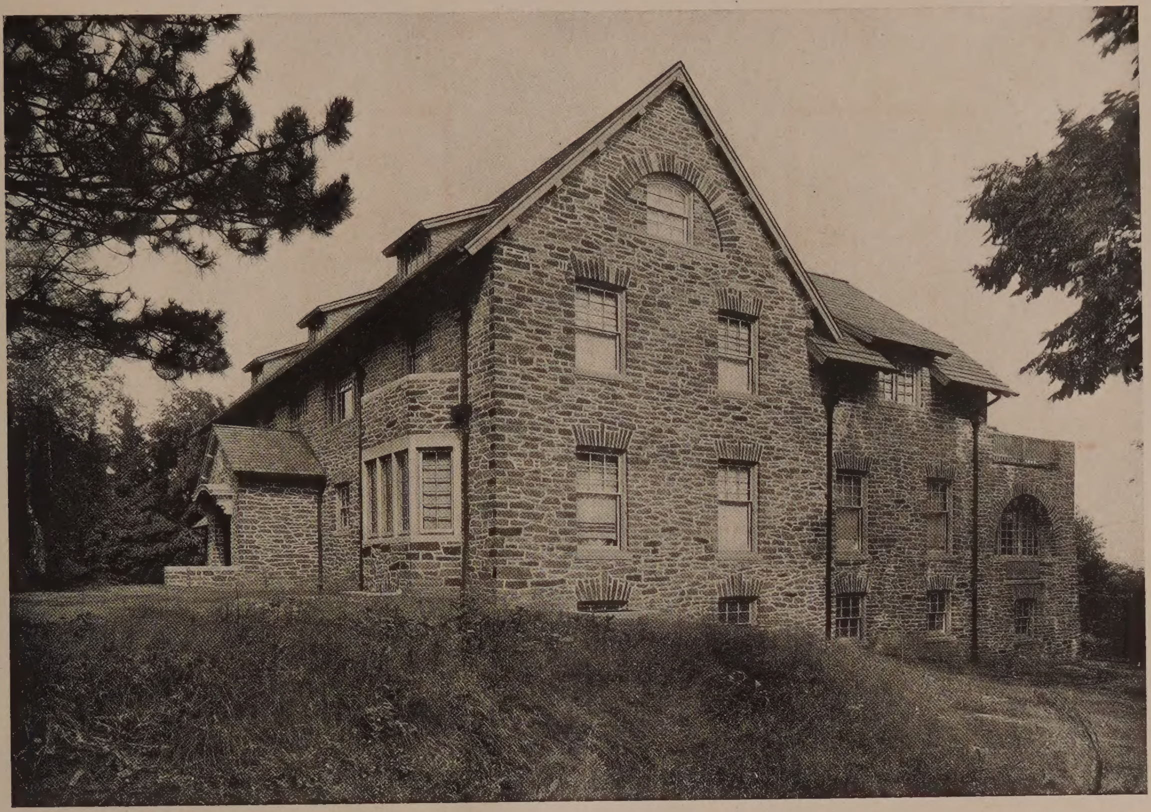


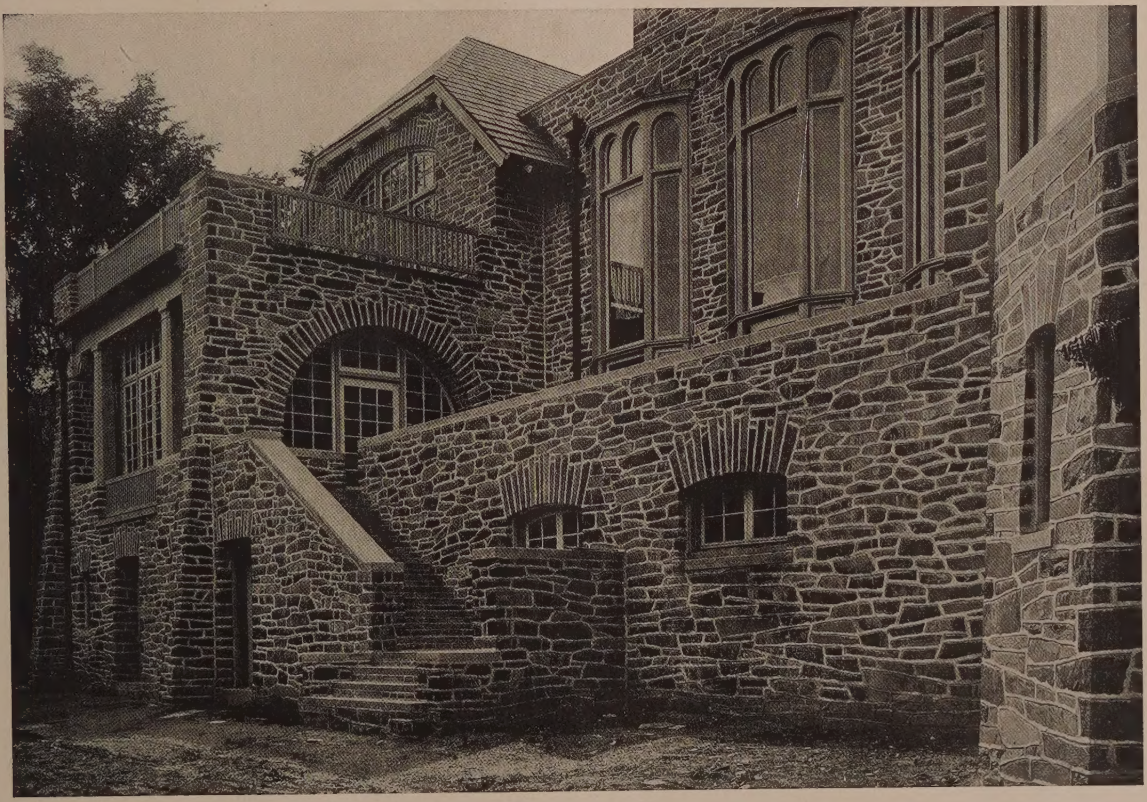


BILLIARD ROOM AND HALL, COUNTRY RESIDENCE, E. T. BEDFORD, GREEN'S FARMS, CONN. Montrose W. Morris, Architect.

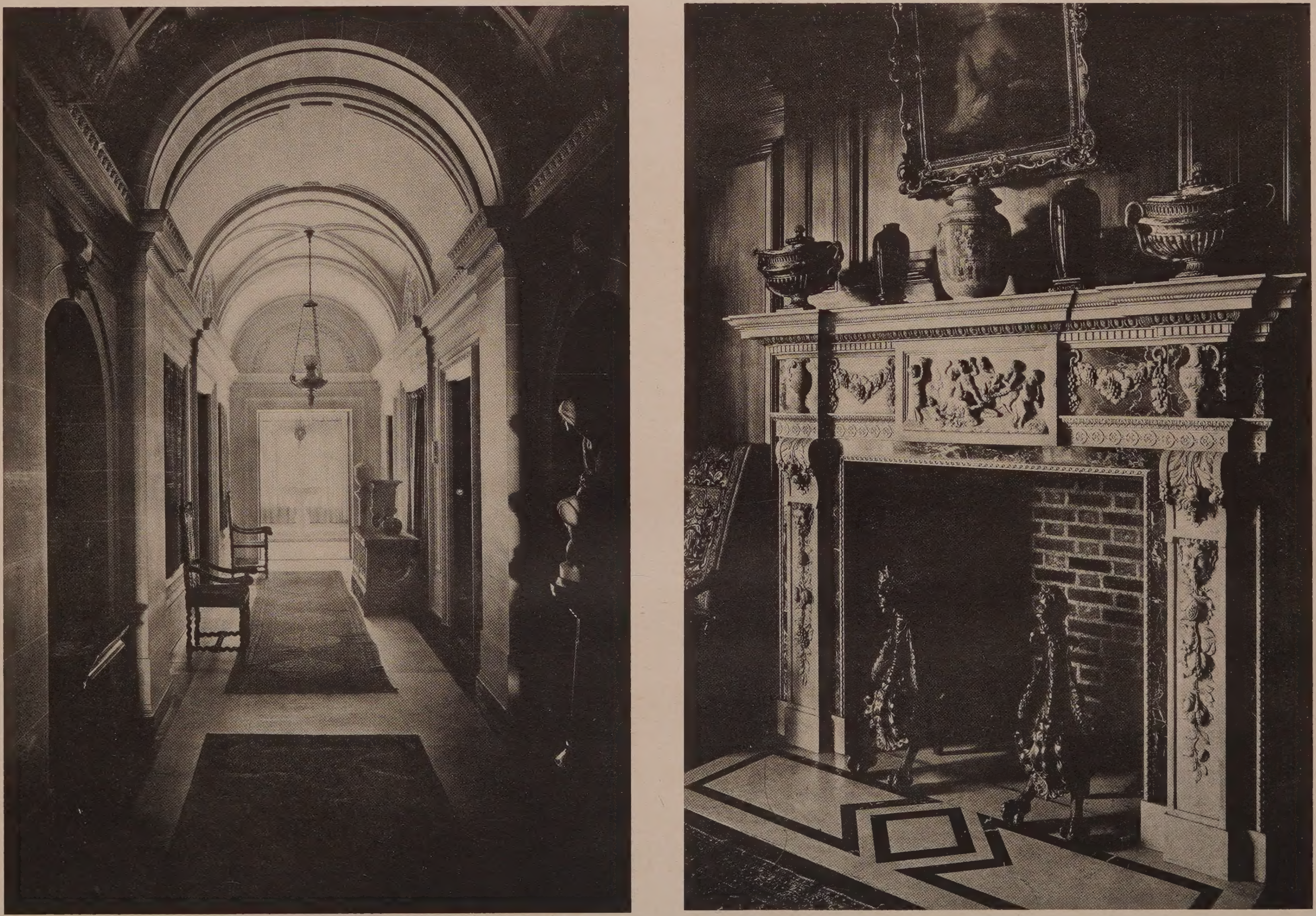


PLANS, COUNTRY RESIDENCE, E. T. BEDFORD, GREEN'S FARMS, CONN. Montrose W. Morris, Architect.



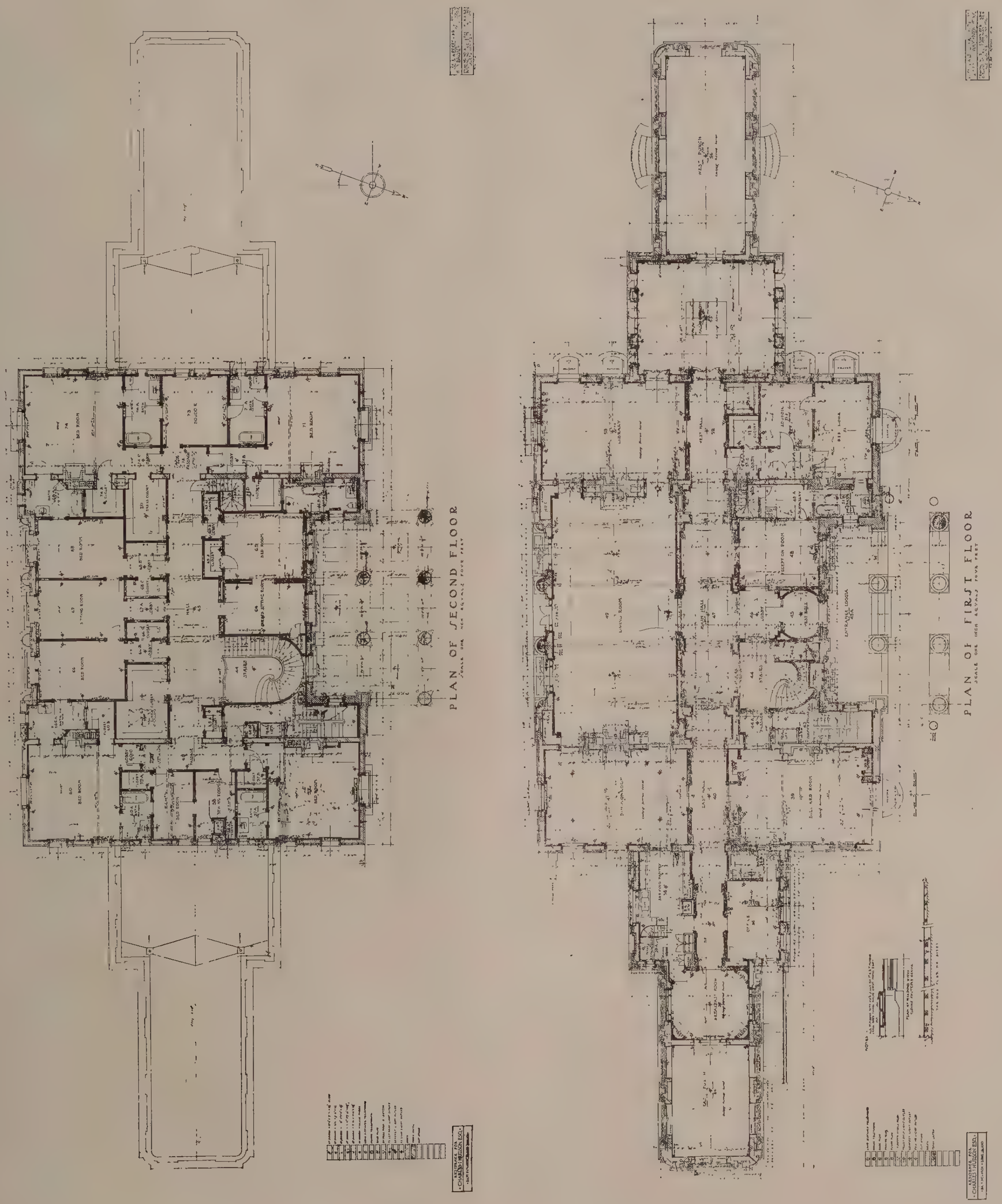


THE CANNON CLUB, PRINCETON, N. J. Edgar V. Seeler, Architect.



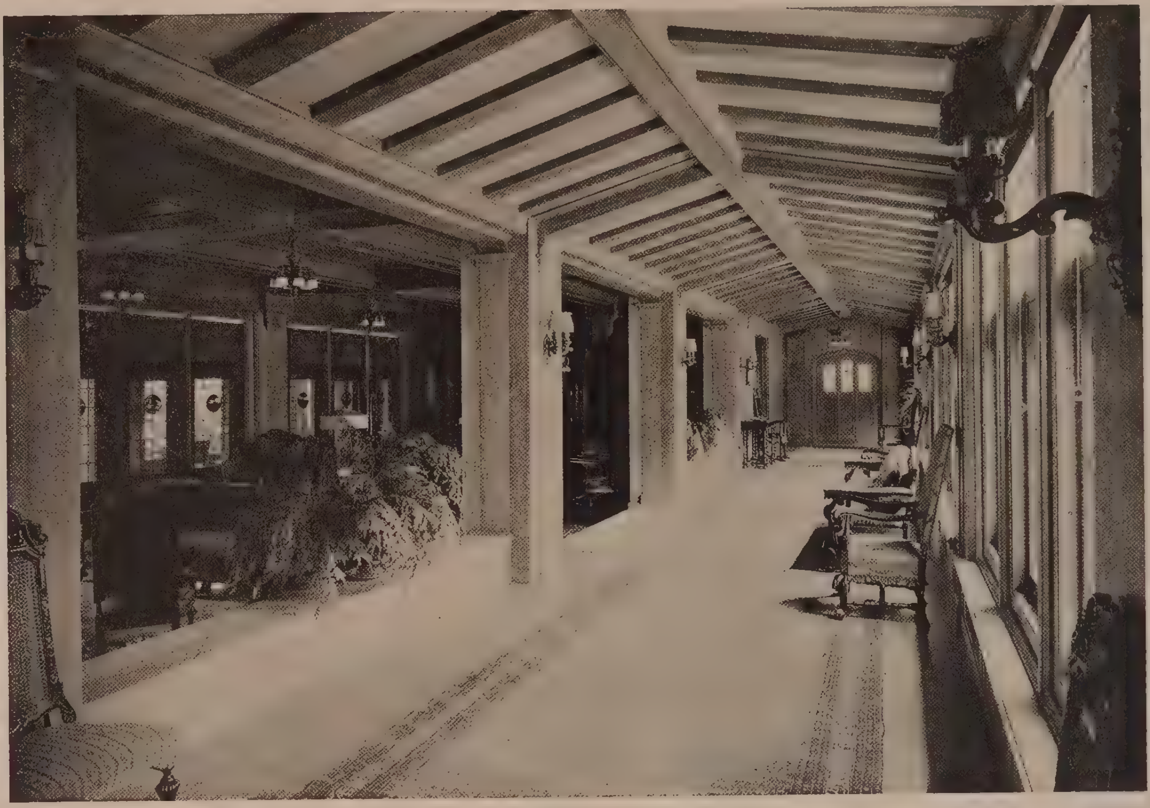
HALL AND MANTEL IN LIVING ROOM, COUNTRY RESIDENCE, CHAS. I. HUDSON, EAST NORWICH, L. I.

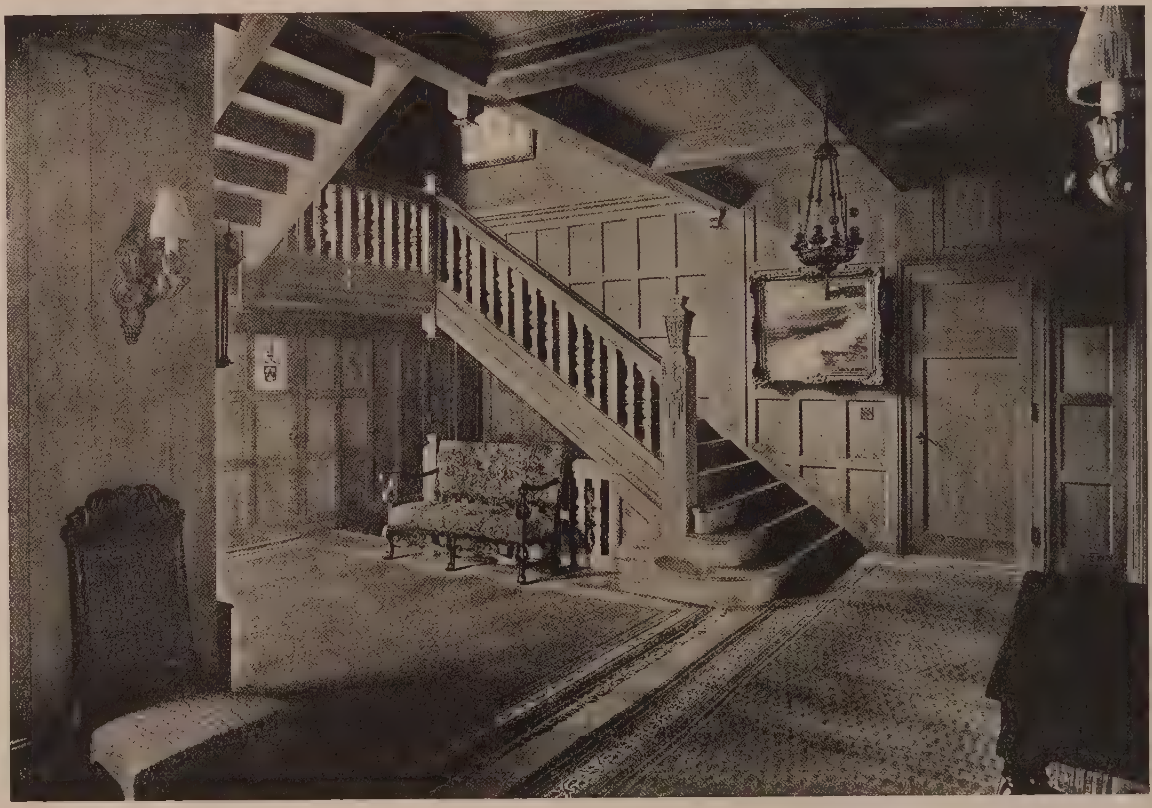
Hiss & Weekes, Architects.



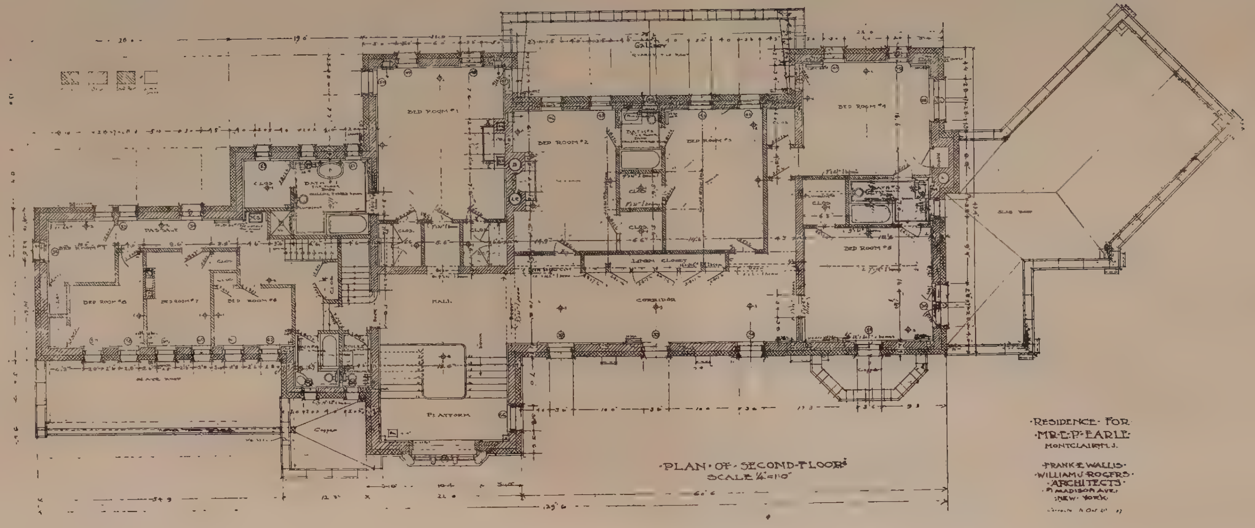
PLANS, "KNOLLWOOD," COUNTRY RESIDENCE, CHAS. I. HUDSON, EAST NORWICH, L. I.

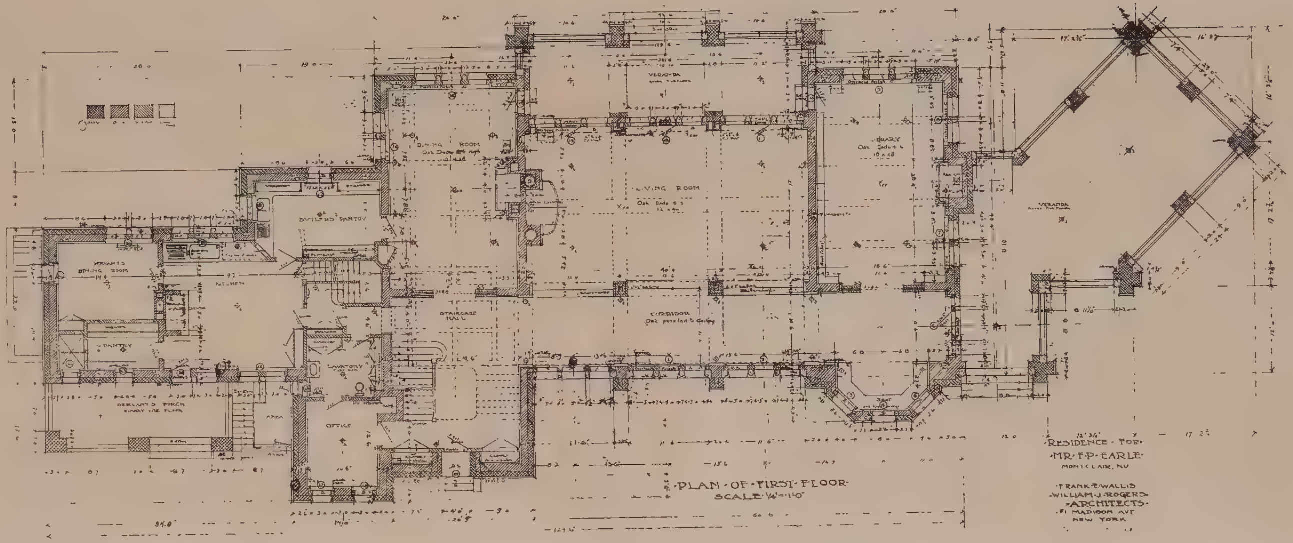
Hiss & Weekes, Architects.





LIVING ROOM, CORRIDOR AND STAIRCASE HALL, COUNTRY RESIDENCE, E. P. EARLE, MONTCLAIR, N. J.
Frank E. Wallis and Wm. J. Rogers, Architects.


BED ROOM #1
BED ROOM #2
BED ROOM #4
HALL
CORRIDOR
PLATFORM
·PLAN·OF·SECOND·FLOOR·
SCALE ¼"=1'0"
·RESIDENCE· FOR·
·MR·E·P·EARLE·
MONTCLAIR, N.J.
·FRANK·E·WALLIS·
·WILLIAM·J·ROGERS·
·ARCHITECTS·
·#1 MADISON AVE·
·NEW· YORK·


VERANDA
LIVING ROOM
LIBRARY
DINING ROOM
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SCALE ¼"=1'0"
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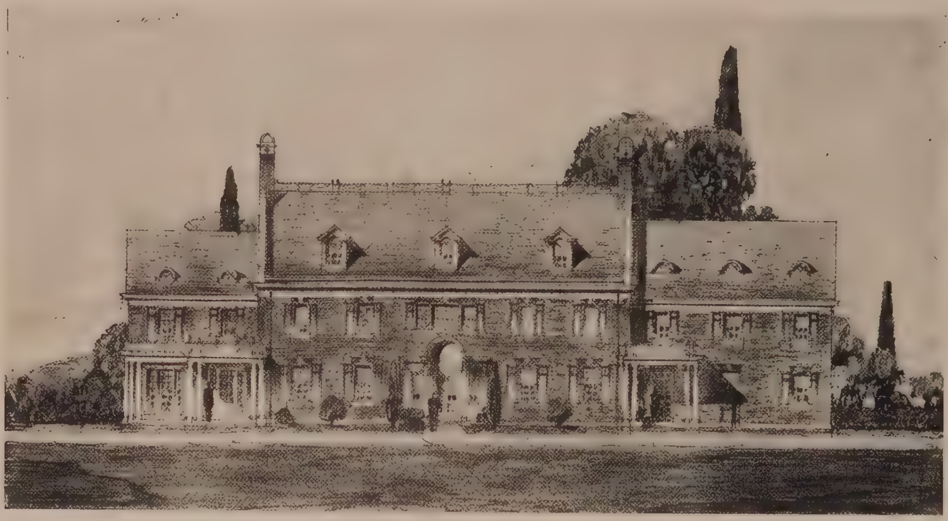
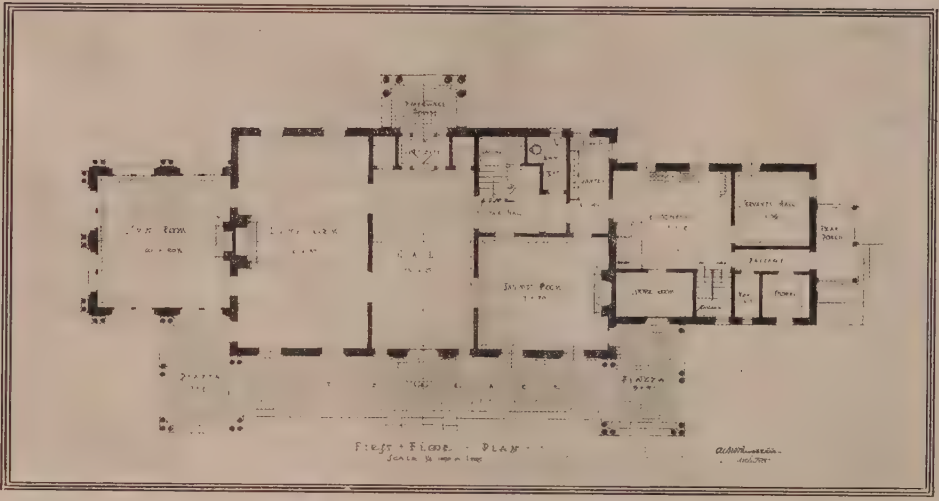
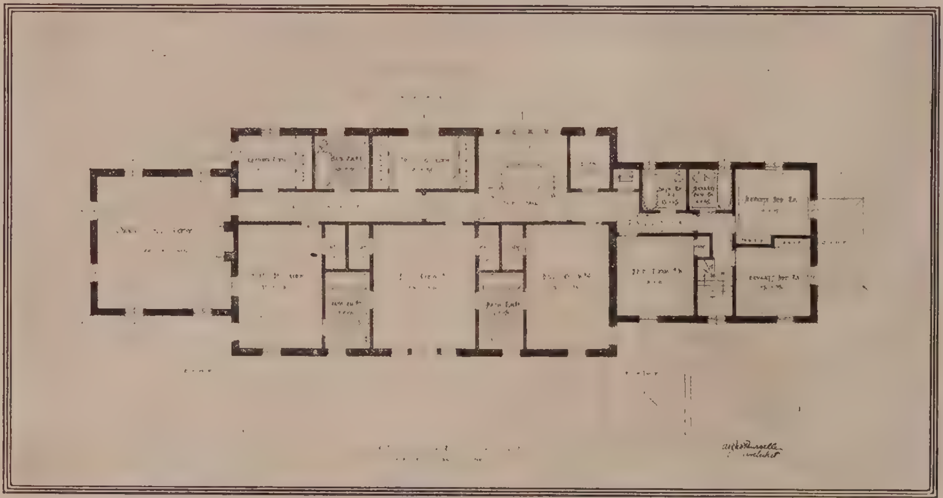
NEW YORK







DESIGN AND PLANS, HOUSE, MT. KISCO, N. Y. Alfred Busselle, Architect.

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central columns and brackets supporting the umbrella type of shed there used, while in the new Washington Union Depot, of which D. H. Burnham & Company were the architects, a similar type of construction was found not only the most practicable, but the most expressive to use. The type of buildings where decorative steel has not been commonly tried, and to which it would seem most appropriate (except for the bridge construction), is in our tall buildings, especially of the loft type, and even admitting that these are commonly not designed by architects, whose fees and ability are commensurate with the importance of the structure, one would expect to see it tried at least occasionally. The first pair of stories of these buildings is usually treated in a single Classic order; above that each end bay is usually of masonry with a central group of windows enclosed with wrought copper or galvanized iron and the upper two stories are again a Classic order crowned with a galvanized iron cornice. The division of the building may well be adhered to but in place of the Classic order some simpler forms might better be used with a steel plate girder in place of an entablature at the top of the second story; and the whole center of the building, instead of the conventional pilasters at each story with galvanized iron panels between, might be formed of structural members at less expense and with more agreeable effect.

The curious feature of the whole question of the decorative use of structural steel is that the few times it has been tried it has been always at least moderately successful in spite of the fact that it is such a novel form, while the older motives are continually being twisted to meet conditions they were never intended to fit with conspicuous failure. Admitting that the failure of one designer is no proof that another cannot get the best of the same problem; the lesson spelt by success is usually very quickly learned and our architects are usually alert to copy and improve upon (where possible) motives invented by another. Yet we have in and about New York quite a number of extremely good examples of decorative steel work whose influence upon current design has been practically nil, while every little new advance which tends to make the employment of masonry forms seems less unreasonable for steel buildings is eagerly received and widely copied.

KNOLLWOOD

The Country Estate of Charles I. Hudson, Esq., East Norwich, L. I.

THE house is designed in an adaptation of the Italian Renaissance; the material, Indiana limestone, which applies also to the walls, balusters and staircases of the various terraces. The house is symmetrically designed, with a large living room in the center of the garden front, flanked by dining room on the east and library on the west. The hall running from east to west is of caen-stone with vaulted ceiling. The billiard room is across the hall from the dining room, and is approximately the same size.

The center of the carriage front of the house is occupied by a central vestibule, staircase to the east, reception room to the west. The angle opposite the library is occupied by a drawing room. The hallway to the west leads to a large palm room; from thence to a vaulted loggia; to the east the hall passes the service and Mr. Hudson's office to the north, and the pantry on the south, and leads through a breakfast room to an eastern loggia.

The styles of the rooms are as follows: Hall, library, living room, dining room and billiard room, Georgian; the woodwork is English oak.

The house is designed to house Mr. Hudson's collections of tapestries, furniture, rugs, porcelains and bronzes. The second floor is occupied by suites of rooms for the family and the roof house by the servants. The kitchen and laundry service is in the basement opening on a lower court which, owing to the contour of the land, is light and airy. The great terrace in the front of the house is 160 feet by 50 feet and is paved with tapestry brick. To the east is a rose garden on a lower level. Two flights of stairs descend from the front of the terrace to an Italian garden flanked by box hedges and planted with evergreens, with central beds of flowering plants and alleys shaded with catalpas. At the end of the garden there is a descent of 8 feet to the tennis court, tea house, etc.

The house, terraces, stable and barns were designed by Messrs. Hiss & Weekes, who have been engaged in this work for five years under the direction of the owner. Mr. Vitale was the landscape architect.

THE BEDFORD RESIDENCE.

THE country residence of Mr. E. T. Bedford, Montrose W. Morris, architect, at Green's Farms, Conn., is located on the Sound about half-way between South Norwalk and Bridgeport. The house is about 185 feet by 100 feet over all, and is strictly fireproof, constructed with granite base, brick wall and floor arches and steel frame.

The exterior is stucco on hollow brick and is considered the most perfect example of stucco work in this country. All the ornamental parts, such as columns, balusters, brackets, cornice, etc., are made of the same composition. The roof is red Spanish tile.

The house was started in April, 1910, and finished on the first day of May, 1911, just one year afterward, with all the cabinet work, decorations, rugs, furnishings, and hangings complete, and all made to order after special designs. While constructing the foundations of the house, the cabinet work, decorations and furnishings, and color scheme of each room was decided upon, so as to have perfect harmony and blending of colors from one room to another. The furnishings were then ordered, including twenty-eight rugs of special size, color and design for each room, made by hand in India, two thousand miles back from the coast. By the time the building was completed, everything was made and delivered ready to place in position. The planting of the grounds, with the most beautiful specimens of trees that could be found in this country, was completed at the same time, so that the place has the appearance of having been laid out years ago. In the basement there are two up-to-date bowling alleys, a hand-ball and squash court.

From the piazza on the front, facing the water, one passes through the sunken garden to the sea wall, which is about eight feet above the beach, and to the dock, constructed with reinforced concrete piers extending 650 feet out into the Sound, with a pavilion on the end and a boat landing. In each of the four corner piers of this pavilion is a bath house, and between each pier are columns and a balustrade, supporting a great projecting roof of tile corresponding to that of the house.

By pressing a button in the owner's bedroom he can

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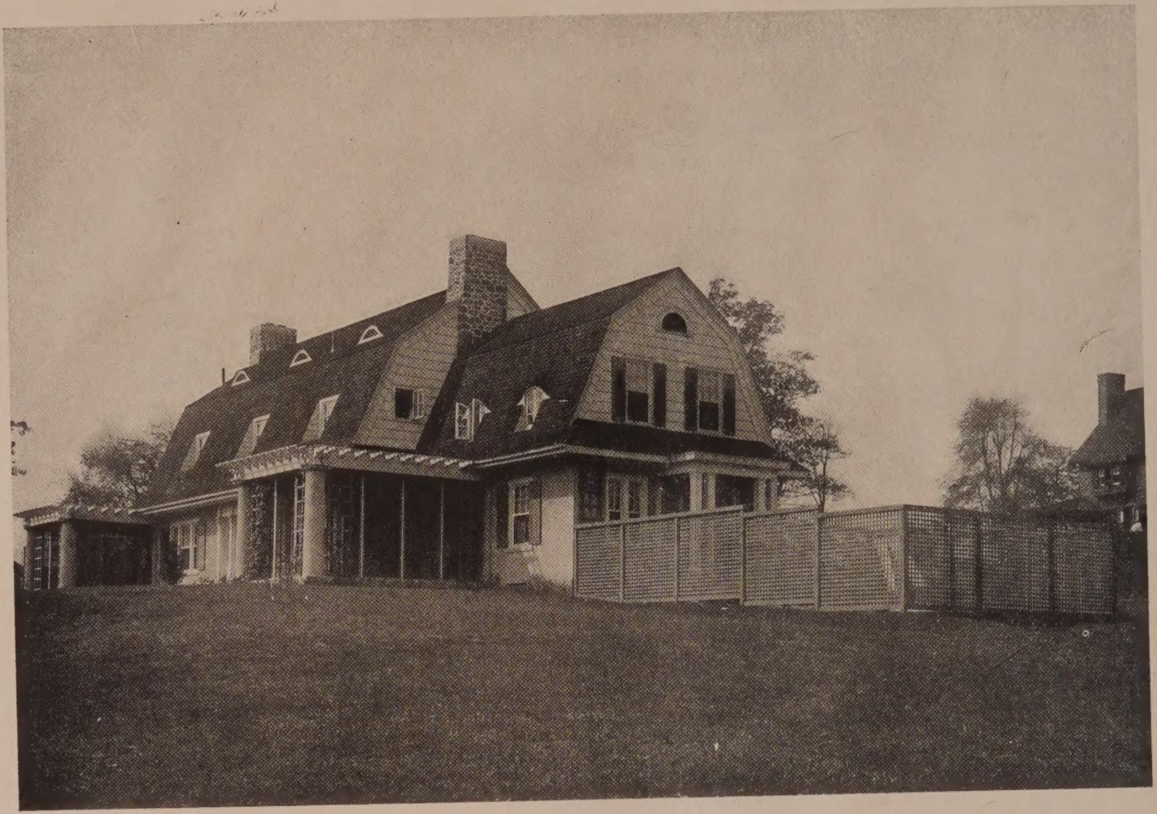

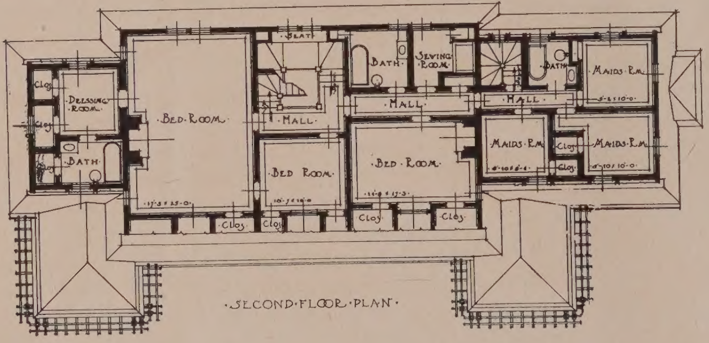

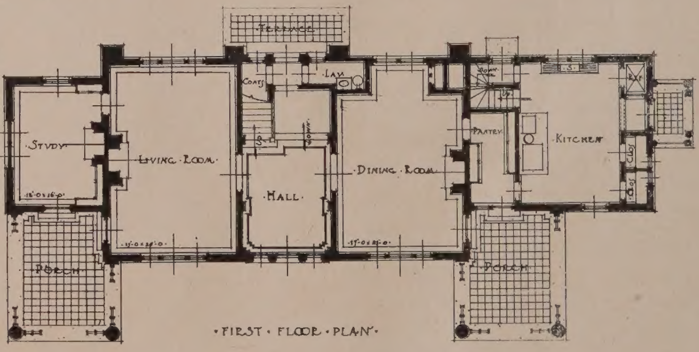

HOUSE AND PLANS, C. J. FAY, DONGAN HILLS, STATEN ISLAND.

Aymar Embury, II, Architect.

(*Continued from page 191*)

at once light up every room and corner of the house, piazzas, the entire grounds, and the pavilion on the end of the dock. Each room is furnished with a specially designed clock operated by electricity.

The construction and finish of the entrance to the grounds, and the garage, which is about 125 feet by 113 feet, is the same as the house.

AWARDS MADE BY THE JURY IN THE COMPETITION FOR THE PORTLAND PUBLIC AUDITORIUM, PORTLAND, OREGON.

THE first prize in the competition for the selection of an architect for the Public Auditorium at Portland, Oregon, has been awarded to J. H. Freedlander and A. D. Seymour of New York. Sixty-five sets of drawings from architects throughout the country were received by the Portland Public Auditorium Commission of which Mr. Theodore B. Wilcox is chairman. The jury consisted of Mr. Ellis F. Lawrence, of Portland, Mr. Kirtland Cutter, of Spokane, and Mr. Willis Polk, of San Francisco.

The building will be used for conventions and meetings, expositions, circus performances and horse shows, athletic meets, concerts and theatricals requiring large audiences. The building will house also the Oregon Historical Society and such small meeting and banquet halls, offices and studios as space permits. The structure will serve as a public forum, and a center of civic activities.

The plot of ground on which the building is to be erected is bounded by Second, Third and Clay Streets, and is 200 feet wide by 280 feet deep. The principal façade is on Clay Street. In design the main elevation is composed of a Roman Doric colonnade running through two stories of the building and surmounted by an attic. The Auditorum proper rises in back of this colonnade and terminates in a gable wall covering the entire Auditorium and running back to the front wall of the stage.

The building is classic in design, thus producing an effect of dignity and simplicity. It is estimated that the cost will be about a million dollars.

For convention purposes the seating capacity will be 7,500. Two galleries are provided as well as one hundred boxes, fifty of which are on the main floor and the rest at the first balcony level. Under the first gallery and opening from the corridors will be booths for exhibition or checking purposes, or for horses at times of unusually large horse shows. Ample toilet and checking facilities are provided throughout. Provision is made for a permanent pipe organ with suitable architectural treatment. The stage will be thoroughly equipped for large theatrical performances with fly galleries, gridiron, dressing rooms, carpenter shop, scenery and property rooms, electrician shop, trunk lift, etc.

There is also an arrangement for a movable stage for smaller performances and by means of mechanical devices, a small theater is formed inside of the main Auditorium with a seating capacity of 3,500. The arena contains about 20,000 square feet and its floor is directly on the earth, so that heavy exhibits can be shown.

Ample provision is made for the housing of the Historical Society and for offices and studios. The principal lobby on the main floor runs the entire length of the building with carriage exits at the end. Supplementary carriage exits and entrances are also provided in the center of the building.

At the level of the first gallery and over the lobby, a banquet hall is arranged. This will also be used as a grand foyer in connection with the conventions held in the main Auditorium, or as a hall in conjunction with the exhibitions of the Historical Society. The galleries and exhibition rooms of this society are on the third floor over the colonnade and lighted by means of skylights.

In the basement a large café is provided, as well as one hundred stalls for horses to be used when the horse show or the circus is in progress.

The winners of the first prize have received the commission to design and supervise the construction of the building and the work is to be begun immediately.

The jury reports states: "Your jury feels confident that the Auditorium Commission may safely engage the author of this design as its architect, and after due and proper conference, rely upon his ability to construct for them and for the city of Portland a building worthy of its ideals."

Besides the first prize, the following awards were made:

Second, Lazarus & Logan, Portland. Third, 1st, Russell, Gelstrap & Riley, Portland; 2nd, J. Milton Dyer, Cleveland; 3rd, John Graham, Seattle.

ARCHITECTURAL LEAGUE EXHIBITION, NEW YORK.

THE twenty-seventh annual exhibition of the Architectural League of New York, will be held January 26-February 17, 1912, in the Galleries of the American Fine Arts Society. The exhibition is illustrative of architecture and the allied fine arts. It will consist of drawings and models of proposed or executed work in structural, decorative and landscape architecture; sketches and finished examples of decorative painting; sketches, models and finished examples of decorative and monumental sculpture; drawings and models of works in the decorative arts, and photographs of executed work in any of the above branches.

The committee solicits correspondence with exhibitors wishing to send drawings with models and cartoons illustrating in combination the architectural, sculptural and decorative scheme of a single important work.

Wherever possible, perspectives and photographs should be accompanied by rendered plans.

Each exhibit must be marked on the back by label which will be furnished on application to the exhibition committee.

MEETING OF THE PHILADELPHIA CHAPTER, A. I. A.

THE regular monthly meeting of the Philadelphia Chapter, A. I. A., was held on November 13, at 5 o'clock in the afternoon, in the rooms of the T Square Club. On calling the meeting to order, the president, Mr. John Hall Rankin, who had been elected at the annual meeting in October, but was prevented from being present, addressed the meeting briefly, after thanking the members for his election to the presidency. He referred to the high standing of the Chapter in the Institute and to the large Institute membership, it being larger in proportion to its total membership than that of any of the larger Chapters. He laid special stress on the necessity for committee work on the part of members and described such work as a duty. The attention of members was called to the benefit derived by every reputable practitioner from the Institute and its work—consequently, persistent refusal or neglect on the part of members to do their part when called upon, placed them in the unenviable position of accepting material benefit at the hands of their professional brethren without rendering a return.

Regarding new membership, he said: "While I do not advocate any departure from the wise conservatism that has been one of the characteristics of the Chapter, we should make from time to time such modifications in our policy as changed conditions render desirable. Our membership should be increased judiciously, and it is well to keep in mind that under the Institute by-laws requiring all applicants for Institute membership first to be Chapter members, each Chapter becomes a training school, and Chapter membership a probationary state for those desiring Institute membership. It is not necessary for candidates for Chapter membership to have all the qualifications required of Institute members, but it is essential for them to be of such material that they may become eligible for Institute membership."

After transacting routine business, changes in the by-laws were taken up and adopted, Mr. Medary, the first vice-president, occupying the chair during the discussion.

At six-thirty the meeting adjourned for an informal dinner at which twenty-three members were present. At eight o'clock the members gathered at the Historical Society of Pennsylvania to hear an address by Mr. Frank Miles Day, on "Congress Hall, Sixth and Chestnut Streets: a history of the fabric and some account of the intended restorations." The interest of the address was increased by lantern slides. Mr. Day described, in circumstantial detail, the work of the Chapter committee, which covered a period of many years, and presented interesting examples of the difficulties to be surmounted.

The actual restoration has recently been placed by the municipal authorities in charge of the Chapter and it is expected that the work will proceed promptly. Mr. C. A. Ziegler is chairman of the committee now in charge of the work.

INDIANAPOLIS ARCHITECTURAL CLUB.

THE Indianapolis Architectural Club was organized October 13, 1911, and is composed of about forty draftsmen and others interested in architecture and the allied arts. The purposes and work of the club will be such as is usual for organizations of its kind and character.

The following have been elected as officers and as members of the committees named:

President, Claud W. Beelman; vice-president, R. E. Backus; secretary, S. C. Duvall; treasurer, T. L. Brookie; librarian, John Deery. Current Work Committee—B. W. Day, chairman; Harry Meginnis, Walter Scholer. Entertainment Committee—R. B. Rhoads, chairman; J. E. Woodard, W. C. Osler. Publicity Committee—R. E. Backus, T. L. Brookie.

Meetings are held the first and third Tuesday evenings of each month, the first in charge of the Current Work Committee and the second of the Entertainment Committee.

The prospects of the club are good and the field open, as no other organization of its kind has ever been organized in Indianapolis.

The secretary advises us that they would be pleased to communicate with similar organizations.

BOOK REVIEWS.

FLORENCE AND HER TREASURES. Henry Vaughan, B. A., F. S. A. 1911. The MacMillan Company, New York. Cloth, $1.75 net.

A book of good text and illustrations. From every point of view the city of Florence offers a most imposing appearance with its many public buildings and towers. Considered as a modern city it seems remarkable that Florence should have still preserved so much of its old world aspect at the present day. Comparatively few landmarks have been swept away. Its many handsome and historic buildings, its extraordinary wealth of artistic treasures, and its lovely natural setting in a fertile valley amidst the apennines combine to make Florence one of the most beautiful and interesting cities in the world.

SPECIFICATIONS FOR ROOFING, BUILDING INSULATION AND WATERPROOFING. F. W. Bird & Son, East Walpole, Mass. 1911.

The specifications recommended in these pages are based upon the experience of the foremost architects and engineers.

The purpose of the book is to explain accurately and concisely the uses of high-grade prepared roofings, felts and waterproof papers in residences, apartment houses, mill construction, cold storage work, and to discuss the problem of waterproofing connected not only with these types of buildings, but with bridge tunnel and foundation construction.

A HISTORY OF FRENCH ARCHITECTURE. Reginald Blomfield, A. R. A., M. A., F. S. A. 1911. The MacMillan Co., New York. Cloth; 2 volumes; $20.00 net.

This history extends over a period from 1494 to 1661 which marks the French Neo-Classic. The author himself regrets the abundance of literature which presumes to provide easy routes to a knowledge of architecture. He dwells upon the deep study and time which must be spent on buildings rather than the superficial acquaintance with which architectural students are too apt to satisfy themselves.

Mr. Bromfield has been so conscientious and painstaking in his work that we cannot class this book among the ordinary publications. There is an elaborate preparation and a careful presentation of facts of history, illustrated by plates which include plans, photographs, drawings, etc. Rather than providing an easy route, it should prove an incentive to a closer acquaintance with architectural monuments.

PLAN OF SEATTLE. Report of Engineer Virgil G. Bogue. 1911. Municipal Plans Commission, Seattle, Wash.

Mr. Bogue is a man of learning and of international reputation as an engineer. There is much to commend in the publication of this complete and comprehensive report as showing the unusual activities of a real working commission by whose thought and study Seattle may look forward to a wonderful development. "If the need for the fulfillment of any portion of the plan does not arise, the fact that it is embodied in the plan does not require that it be undertaken or that money be expended thereon. On the other hand, whenever in the minds of the people, conditions do require the fulfillment of any portion of the plan and funds are voted therefor by them, it may be entered upon with every assurance of its permanent character and lasting utility."

Embodied in this publication are numerous illustrations of comparative problems and others showing how they have been solved in other cities of the United States and Europe. The architectural and landscape features are well considered and due importance is given to the harmonious relations which are possible between the various departments of the city.